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We have arrived at that point where we can give our minds to the consideration of the phase of Musical Art which is represented by the ideal, of the Classical Sonata. And under those circumstances we naturally find Haydn & Mozart very much in evidence. And their importance in the story makes it advisable for us to try and get a clear idea of the such of the circumstances of their lives as exerted influence on their ~~products~~ artistic productions.

It seems difficult to accommodate one's mind to the fact that Haydn was born 18 years before Johann Sebastian Bach died, and 27 years before Handel's decease. To people who know much of their respective works it seems like a change to another country. And in many respects to a country less advanced and less developed. Art sometimes presents aspects of the kind – stepping back to take a new stretch of development. But as we need reminding there are no gaps in

Contrapuntal traditions and Harmonic principles

Strenuous northern Germany to the more easy going
bright natural south.

the story of arts evolution, and last term I tried to explain to you the antecedents of Haydn and Mozart; and the [illeg] of art upon which their art was founded – which during the time ~~in the composers of the newly developing harmonic~~ of Handel and Bach had been rather in the background. Since their style ~~which ultimately came to maturing in the branch of~~ work was founded mainly upon Contrapuntal traditions, & harmonic principles are the [4 words illeg] basis of the Art of the type of the Classical sonata and the forms of art which are ~~based on its principles~~ allied to it - even in Opera & Choral Music. The explanation of the change of character and quality in Art is that it was from the strenuous ideals of Northern Germany to those of the more easy going and ~~beu~~ beauty-loving South, where Italian influences prevailed. The antecedents of the two branches of art were different moreover. For the underlying influences in Bach's art ~~was~~ and even in Handels was Protestant, and

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to a great extent religion, and the motive of the Art of Haydn & Mozart was Roman Catholic and mainly mundane. You will perhaps have observed that the earlier phases of all kinds of Art are generally in some sense religious, and that Art only by degrees expands so as to take in the infinite variety of secular and mundane ideas and emotions. It is yet another aspect of that invariable law of evolution – which proceeds from oneness to diversity, from indefiniteness to definiteness. If you think of the history of painting it is exactly the same. ~~Greek~~ The early Italian painters were all inspired mainly by religious subjects. Some of them spent the greater part of their lives in painting the ‘Virgin & child’ ~~as they are called~~ over & over again. Then followed portraiture of individuals, then characteristic portrayal of nature and scenes of domestic & other kinds of social life - & so even on to the

painting of public dinners & Thames fogs. In music it is just the same. The ~~whole~~ story of the seventeenth century is mainly that of unconscious effort to establish a secular Art independent of the devotional style. ~~And~~ But its happiest results were in those branches such as Organ music, and Church Music & such kinds of domestic music (Johann Bach's forty eight & Chromatische) as still retained unmistakably the traces of an ancient religious origin. All these branches of Art had the advantage of centuries of cultivation of Counterpoint in Church music. Bach's methods had that preeminent advantage in almost every branch he attempted. The school of composers who were [illeg] creeping in the direction of the Classical Sonata ~~in a sort of way~~ put the principles of counterpoint aside in their Musical works, and tried to develop a new scheme of Operations. And that is the main reason why the earlier examples of the harmonic style after Handel & Bach, seem so infantile and so much ~~more immature~~ and less mature than their works.

An enterprising investigator of Haydn's lineage says that the proper way to spell Rohrau is Trstnik

Rohrau an Austrian village on the banks of the Leitha which runs with Austria on one side & Hungary on the other. It is within 4 leagues of Hainburg (from such towns the ancestors of Haydn are said to have come), and no very great distance from Vienna – about 25 miles. NB the peasant stock or as they would say Croat

The business of wheelwright seems to have run in the family. The grandfather of H was a master wheelwright, & his widow married a journeyman wheelwright nearly all the sons were wheelwrights. Mathieu (master wheelwright) (youngest son but one) migrated to Rohrau & built himself a little home in the marketplace where our Haydn was born. It still stands.

Joseph Haydn was born in 1732 in Rohrau in Austria. It is not certain whether he was born in March or April. It was the night between 31st – 1st. His father was a wheelwright and his mother the daughter of the Cook in the household of Count Hleg Harvach. He was the second son. His ancestors were probably Croatians and true peasant stock. He had eleven brothers and sisters, of whom Johann Michael won repute as a composer of Church Music. Little Hleg Joseph went to school at Hamburg (see opposite) when he was six, where under the mastership of a relation called [Illeg] he was well drilled. He said long afterwards in-recalling of his youthful days that he “~~was kept especially at work~~ remembered being kept specially hard at work, and that he got more floggings than food.” After a time he was admitted as a Chorister to the Choir [2 words illeg] of St Stephens at Vienna under Reutter who held the distinguished position of Hof Compositor and Capellmeister there. He entered in 1740, and learned singing, clavier and violin playing. He soon began to compose, and tried his ~~hand~~ hand at a Salve regina in 12 parts, which Reutter saw and told him he had better try 2, but did not otherwise [illeg] him.

His exit from the Choir was hastened by his mischievousness. As one day he couldn't resist the temptation to try the edge of a pair of scissors on one of the ~~ch~~ ^{ch} his fellow choir boys pigtails. Whereon he was caned & dismissed.

He appears to have been charmingly mischievous, and through that even caught the attention of the Empress Maria Theresa who saw him endangering his life by climbing up the scaffold on the Palace. Soon after ~~When~~ ~~his voice broke about 1745~~ his voice broke he left the Choir in 1748, ~~left the Choir~~ and had to fall back on his own resources. He took a little lodging in the Kohlmarkt in Vienna, and devoted himself to practising Clavier and Violin – in both of which instruments he was fairly proficient – and studied deeply the Sonatas of Philip Emanuel Bach. He wrote a little comic opera ‘Der Neue ~~Krumme~~ Krumme Teufel’ which was produced in the Stadttheater in 1752 and elsewhere, & he made a little money by it. The Music is lost. It so happened that the famous librettist Metastasio was living in the same house where young Haydn was in the Attic and by good fortune Haydn was invited to give ~~her~~ his daughter Music lessons. Through this he became acquainted with Porpora the most famous ~~teach~~ teacher of singing of the day and also a good composer, and Porpora invited him to act as accompanist. In this capacity he

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lived with him and became acquainted with the Italian style and also with various notabilities, including Gluck, Wagenseil and Dittersdorf the composer of light operas & numbers of quartets. And at the time he got hold of some theoretical works including the famous Gradus ad Parnassum of Fux, and studied theory assiduously. Indeed Haydn is one of the most notable examples of successful composers who worked out their own salvation. As he never had regular instruction in composition or even in Harmony. Porpora is said to have helped him a little in counterpoint. An acquaintance which he made at this time of one Count Fürnberg a keen amateur of Music was of service to him. He had

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little private concerts of Church music and invited Haydn to stay with him, and for the Count he produced his first little Quartett in Bb in 1755. So the Count has the distinction of having first directed him to this branch of composition. Having once made a start he found the form congenial and produced 18 before the end of the year to 1756.

His reputation and his friends grew, and in 1759 he was appointed Musical director and Chamber composer to ~~an~~ a Bohemian Count Morzin who was a great lover of Music and had a band at his country house at Lukavic near Pilsen. Here Haydn wrote his first Symphony in 1759. A little work scored like the Overtures I have before described to you for 4 strings & four wind instruments. ~~About the~~ In the following year though his stipend only amounted to about £20 of our

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money he married Maria Anna daughter of a wig maker named Keller. The marriage turned out badly. She is reported to have had a very disagreeable character and it is to be presumed they parted company, for we hear nothing about her though she lived till 1800.

Soon after this Count Morzin had to let his band and its conductor go, but fortunately Haydn had been noticed by the great ~~illeg~~ Prince Paul Anton Esterhazy, who had a ~~place~~ palace at Eisenstadt in Hungary where he kept up a ~~band~~ very comprehensive Musical establishment, Orchestra, Singers Chapel even an Opera House; & Haydn was appointed second conductor in 1761. Prince Paul Anton died in 1762, but Haydn was kept on by his brother Nicholas who extended his salary, and enlarged

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his Musical establishment. Haydn became head capellmeister in 1766, and his opportunities became most favourable. He always had a band at his disposal to try over his works, and in a few years he wrote no less than 30 symphonies, Church Music, several Operettas, and an 'Acis and Galatea' which came out in 1763. The Prince built another palace here at about this time and called it Esterhaz. The Musical resources were even grander than ever. It is said to have cost eleven million gulden, and was one of the finest establishments in the world except Versailles; & here the Prince established himself for the greater part of his time having a theatre and every sort of appliances for his amusement - & being visited

Before 1776 he had written 50 Symphonies, including
Le Matin, Le Midi Le Soir

He himself wrote of his advantages “As conductor of
the Orchestra I could make experiments, and
observe what produced an effect and what weakened
it, and was thus in a position to improve alter & make
additions and revisions, and be as bold as I pleased; I
was cut off from the world, there was no one to
confuse or torment me, and I was forced to become
original.

by all sorts of grandees & royalties for whom Haydn had to cater in the matter of Music. Haydn wrote several Operas for the establishment, and one of them “Lo Speciale” composed in 1767⁸ was given in Vienna in 1709. He was always busy composing, for which the comparatively quiet and self contained life of at Esterhaz was favourable. He produced Masses, an Oratorio “Il ritorno de Tobia”, Church Music, and several more Operas. The theatre was burnt down in 1779, at which date the Prince went to Paris. With which occasion the ‘Farewell’ Symphony is connected. Haydn wanted to persuade the Prince to shorten his stay at Esterhaz and enable the musicians to go home and see their families - & suggested it to his mind by reducing the ~~score~~ players one by one till there was only one left to blow out the light. Something like the end of the Pathetic Symphony of Tchaikovskis. The theatre at Esterhaz was rebuilt by 1780 & reopened with an Opera of Haydn’s “La Fidelta [sic] premiata”, which

‘Armida’ of which the College possesses the autograph score was written in 1783, & performed in 1784

He himself wrote about his own Operas that “they were calculated exclusively for ~~my~~ our own company, and would not produce their effect elsewhere”

Haydn appears to have met Mozart in 1781 or 2 and had a generous admiration for him.

was afterwards performed in Vienna in 1784. His most successful Opera Ritter Rolaud was first performed at Esterhaz in 1782. A comic light Opera. By this time Haydn's reputation as a composer was spreading far and wide. He got into correspondence with one William Forster of London, who ultimately published a great lot of his compositions including no less than 82 Symphonies – beginning with the year 1781, and his works were also performed & represented in Paris. His fame even reached ~~Netherland~~ Spain, and it was for the Cathedral of Cadiz that he wrote ~~The last sev~~ the work at one time well known as The “Seven last words of the Saviour on the Cross,” in answer to an application from the Chapter for an Instrumental Composition for it to be performed on Good Friday. Its earliest form was then for a series of orchestral movements, and the form in which it is better known in later, with Chorus & Solos, was a later development. In this form it was first performed at Eisenstadt in 1797. In 1787 overtures were first made to him to come to London, from Cramer the Violinist. The journey hung fire

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for some time, but ultimately came off through the energy & persistence of one Salomon, who sent out an emissary in the person of Bland the Music seller who journeyed to Vienna & even Esterhaz to accomplish his object. But before it was achieved Prince Nicholas his munificent patron died in 1790. His successor Prince Anton dissolved his musical establishment and Haydn's [illeg] connection with the Esterhazy establishment came to an end after about 29 years invaluable illeg activity. This left him free at the age of 58 ~~to take the journey to England~~ and he took up his abode in Vienna and before long started on the long journey to England, where, with through the warmly sympathetic attitude of the country at that time to instrumental Music the greater part of the works upon which his fame ultimately rests were produced. But in considering the story of Haydn we are brought face to face with the strange fact that as far as his

Over page at >

His father Leopold had so much to do with his ~~success as a composer~~ history that he must be referred to. He was born in Augsburg in 1719. Was at the University of Salzburg – became a good violinist. Appointed Hof Musicus by Archbishop Leopold, who reigned like a Prince at Augsburg in 1743. ~~Hof Composer 1747~~ and to other high Musical offices later. Married Anna Maria Pertl 1747. Of 7 children 2 survived only Marianna & Leopold. [sic] Composed a lot. Wrote a most admirable & famous Violin School 1756 died 1757

most important works all come in point of time after the works of a much younger man. And the right way to realize that fact is to consider the works more in the order of time, and note the great achievements which preceded Haydn's ultimate culmination.

Mozart was nearly 24 years younger than Haydn, yet all his marvellous works come between the beginning of Haydn's career and the latter's achievement of his greatest works. In fact it ~~was something~~ was more or less owing to the influence of Mozart's works that Haydn at the end of his long life rose to his highest flights. As has been before said Haydn's first quartet was written in 1755, Mozart was born in the following year 1756, Jan 27, at Salzburg in Austria. ~~In fact~~ He was thus of Southern German stock like Haydn. In fact Salzburg is further south than Vienna. He is said to have [illeg] Musical disposition at 3. He had a sister called

Maria Pertl daughter of the Steward of the Convent of
St [Illeg] Leopold & Maria married in 1747 So were
~~Salz~~ Salzburg near the Bavarian border
Read Schactner p 22 Jahn

Marianne who was also very musically gifted. She was born in 1751 so was 5 years older than Wolfgang ~~illeg~~. And apparently his first musical interests were in her playing. His father Leopold Mozart was a very wise old man and an excellent Musician & superintended his Musical development himself. The mother's name was Marie Pertl, apparently an amiable person, but ~~illeg~~ illeg for nothing. Little Mozart's first public appearance is said to have been in a comedy called Sigismund King of Hungary by Eberlin the Kapellmeister to the Archbishop which was performed in the hall of the University of Salzburg. 1761 when he was 5. What part he took is not known. He took his music very seriously and developed extraordinary facilities of composition and performance. His father ~~appears to have taken~~ took him & Marianne a sort of Concert tour to Munich, Vienna & Linz in 1762 when the boy would be six years old! He played at

He was much taken with Marie Antoinette & said
'he'd marry her'

Goethe saw him in powdered wig & sword at
Frankfurt at this time, the poet being [illeg] & Mozart 7

at Court before the famous Empress Maria Theresa, whom he treated with childish familiarity, and the King Emperor called him “the little magician” and set him puzzles on the Clavier. Everybody petted the little marvel; ~~Music~~ but he fell ill of scarlet fever & this particular manifestation of his powers came to an end. And they went back to Salzburg in January 1763. ~~The next~~ In June 1763 same year when Mozart was 7 the father decided on making a more extensive Concert tour and they set out in June ~~1764~~ 1763 and made a sort of triumphal ~~tour~~ progress of the ~~illeg~~ more civilized part of Europe, going to Munich, Augsburg, Maintz, Coblenz, Arn, Brussels, and Paris. In Paris they stayed 5 months, played before the King and thoroughly astonished the world there. In April

First appearance at Court April 27 1764

One of the early Symphonies [illeg] has clarinet [?]
instead of the usual hautboys (1764)

NB Giovanni Manzuoli the famous Italian singer made
friends with the Mozarts and gave Wolfgang lessons
in singing at this early period of his life thus
intensifying the Italian influences.

having thoroughly conquered Paris they started for London, where again they completely astounded the lovers of Music. They played to the King who gave ~~those~~ pieces by Handel, Wagenseil and others for him to play. So great was the impression that one Daines Barrington submitted a paper on the child marvel to that learned and distinguished body "The Royal Society". It was while in England that Mozart ~~made friends with~~ came across Johan Christian Bach, Johan Sebastian's youngest son, who ~~was~~ had become altogether a representative of Italian art - & wrote Operas & vocal music and Clavier Sonatas in the Italian style! They made great friends and there can be no manner of doubt that this intimacy was

Odd incidents [?] leading to disproportionate results.

See previous page

F.L.Garrmani [?] also 1729 – a Bohemian went to
Bologna. Operas in Vienna Vienna. 23 Italian Operas.

Says Dent.” He adopted the Italian style with
extraordinary fac facility” p 40

Again, “those who have given some patient study to
his contemporaries begin to realize etcet page 16

responsible for the influence which Johan Christian's style had upon the expanding little Mozart. In August the father caught a severe chill, and for the time little Mozart had to give up playing at home so as not to disturb him further [his father?]; and this is always said to have been the cause of his writing his first symphony. Which was soon followed by several others. He had evidently done a good deal by way of composition already, as his father published six sonatas by for harpsichord & violin in London about this time. They stayed in England till July 1765, when Wolfgang was 8. Then they went to Holland to the Hague, where again they were received at Court. In January 1766 they played at Amsterdam & gave several concerts in various towns in Holland.

Ferdinand and Minden

Minden 1759

French under Marshall Broglie [?]

The year of Quebec

Then they began their journey Southwards again; And stopped in Paris for a second time, where they went to court and were made much of. Among those who sought them out being the famous general Ferdinand of Brunswick, who showed remarkable interest and knowledge of Music. Then from Paris they went by Lausanne, to Munich, always fêted by the greatest in the land, and so at last in November 1766 back to Salzburg, having been away nearly 2 years and five months, and little Mozart returned to his domesticity and work.

As little Mozart was now of the distinguished age of 10 he proceeded to attack the larger forms of composition. At the wish of the Archbishop of Salzburg, in whose service his father was, he proceeded to compose an “Oratorio.” (so called) It was printed in Salzburg in ~~1676~~ 1767, and appears to have been performed there.

The next year he wrote a sort of Cantata called ‘Apollo et Hyacinthus’ and several concertos. Then his activity was interrupted by both Marianne & himself catching smallpox, of which they were very ill, and Wolfgang was even blind for nine days. At the beginning of 1768 they went to Vienna again, when the royal family including the great Empress Maria Theresa were

Aetatis 12

Opera buffa

very kind and friendly to them. And then came the young composer's first great opportunity; as the Emperor ~~commanded~~ desired him to compose an Opera. A curious point about the situation was that Gluck's *Alceste* was at the time just being ~~launched~~ launched in Vienna, and little Mozart appears to have heard a performance of it just when he was busy with his own Opera. His father was certainly not favourably impressed by Gluck's great work, and called it "Gluck's melancholy *Alceste*", and otherwise protested against it. The Mozarts were too deeply rooted in the Italian style to sympathize with Gluck's attempts at reform. Little Mozart composed his Opera "*La finta semplice*". But then all sorts of intrigues began, after the manner of Italian Opera, against its being performed and after carrying on for some time on various ~~illeg~~ places the performance was abandoned. The first Opera of his which was actually performed was a little light Opera called "*Bastien and Bastienne*" which was given in the private theatre of an ~~illeg~~ enthusiastic amateur of the name of Dr Messmer in 1768 when he was 12. The Libretto was a parody of Rousseau's popular little French Operetta "*Le Devin*

12 years old

du Village.” One of the most curious things about it is that it anticipates (in the Orchestral introduction) the subject of Beethoven’s Eroica Symphony. Of Among his other works of this time 2 more Symphonies must be mentioned and a quartet and a Serenade, and his first music in G major – which was performed in December 1768, the composer conducting. Then the Archbishop of Salzburg took up the cause of his famous young subject and had the first Opera “La finta semplice” performed in 1769. Wolfgang then being 12.

Father Leopold, infatuated with the belief in Italian preeminence in Music, always longed to take his son to the land which seemed to confer the completest prestige on the Musician who was acknowledged there, succeeded in carrying out his wish in 1770. He was received there with as much honour as elsewhere, and made the acquaintance of the famous Musicians of the day. At Bologna they met the famous Padre Martini who had the reputation of being the most learned theorist in the world, and that singular character the singer Farinet Farinelli – who no doubt increased the influence of the Italian style in the developing young composer.

1770

Allegri miserere. His birth date not known. Made a
singer in the papal Chapel 1629 – and died 1662

At Florence little Mozart met the little English boy Thomas Linley, who was then 14, ~~and looked upon~~ a pupil of Nardini's and thought to be already as good as his master. Mozart made great friends with him, & they used to play together - but ~~it~~ they were not destined to meet again as unhappily Linley died young.

~~Then the~~ From Florence they went to Rome where they arrived in a storm of thunder and lightning in Holy Week.

~~This was~~ What Rome ~~it~~ was the occasion of one of Wolfgang's most celebrated feats. It was always customary to perform in the Sistine Chapel in Holy week a Miserere by Allegri, of which the reputation was extravagant. Allegri was a belated [?] composer of the early Choral style, and his work was jealously guarded & kept in secret so that it could not be known or performed anywhere else than at the Sistine. The work was partly for four and five part Chorus, & partly in nine parts – And in a style with which little Wolfgang was little likely to be very familiar. But after hearing it on the Wednesday he wrote it down by heart, and took his copy with him and checked it on Good Friday.

1770

Mozart being 14.

As the “Miserere” was guarded by all by all sorts of precautions and the members of the Chapel Choir ~~illeg~~ were are forbidden, by ~~illeg~~ threats of excommunication, from taking their parts out of the Chapel, or copying them or allowing anyone to know anything about them people were alarmed that little Wolfgang would be visited by the Censure of the church; but the Pope took it very amiably and regarded the marvel of the feat as a set off to the ~~illeg~~ revelation of their ~~valued~~ treasured secret. After they had sufficiently aroused the wonder of Rome they went to Naples, where the usual admiration awaited them and he was honoured with the title of Compositor by the Philharmonic Society of Naples. They gave a concert and attended the Opera in its special Italian home, & then went back to Rome, where the Pope confessed when the Pope conferred on the little boy the Order of the Golden Spur, and he became a Cavaliere. In October they went to Milan where Mozart set to work on another Opera Mitridate - And it was finished and performed there on December 26, with great success, and repeated 20 times[.]

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Then they went homeward and arrived at Salzburg on March 28, 1771. Then came an invitation from the Empress Maria Theresa which filled the Mozart family with delight; which was for the little Mozart to write as Serenata or Cantata for the festivities of the marriage of the Archbishop Ferdinand with the daughter of the Prince of Modena. For this occasion Mozart wrote Serenata 'Ascanio in Alba'. The wedding was at Milan and there it was performed with exuberant success. Old Hasse was the other chief composer whose opera "Ruggiero" was also performed, but completely eclipsed (as ~~illeg illeg~~ father Leopold said in a letter home) by little Mozart's work. It is worth observing that Hasse himself was very amiable to his little rival and was honourable enough to say that 'this little boy will make all our works to be forgotten'. When they went home again Mozart was invited to produce yet another Opera for performance at Salzburg & wrote "Il Signo di Scipione."

Lucio Silla written when he was 15

Of its production we know nothing. There then followed another Opera Seria “Lucio Silla” for Milan, where it was ultimately performed in 1772 when he was 16 with the usual success. ~~So the pouring out of compositions continued. For he wrote all sorts of music besides Opera. Sacred Music, Symphonies Sonatas. The opera buffa Finta Giardinera followed at Munich. The Opera buffa ‘La Finta Giardinera.’~~ Performed at Munich in 1775 and ~~Le Il Re Pastore~~, yet another Opera seria, written at Salzburg in 1775 and performed in April of that year. [sic] Thus the pouring out of compositions continued. For he wrote all sorts of Music besides Operas. He wrote an Oratorio “La Betulia Liberata” in 1773, Masses ~~Mass~~ in C, D F and D min in 1772 & 1774, and plenty of smaller forms of Church Music, also Symphonies, & Serenate and Sonatas. – and so far he had only arrived at his 19th year – And had already written enough for any average ~~illeg~~ composer to produce in an averagely long life time. And so far

Anticipatory of what begins over page

It is the meaning of things that concerns us, and that is what we have to look for in art. The terms in & by which it is expressed are of secondary importance. In art all the artistic methods are ~~the things~~ terms by which the meaning is expressed. If the meaning is poor and deficient the methods are superfluous except in so far as they minister to the accommodation [accumulation?] of the mere resources of art. But all the same the development of the resources of art is hugely interesting. It has piled up for centuries, and has engrossed men so deeply, that they often forgot that the object of art is to express something; and that the resources of art are developed in order to make the meaning lay hold of us the more firmly.

As the art has grown to such portentous ~~proportions~~ dimensions there have grown up a special class of art producers who concern themselves with using the methods with wonderful skill in saying nothing. They are not aware that it is necessary to say anything. They have no aspirations and no intentions. They think is sufficient to show how clever they are in using all the resources of art, ~~with no further object~~ as if they were ends in themselves. The fates distribute gifts indiscriminately. They give to one man miraculous capacity to wield [sic] the resources of art, but no aspirations, no mind and no sense of higher morality. To another man they give all the finest qualities of character, and but slender opportunities and slender outfit of ~~composition~~ artistic capacity. The former adds to the resources of art, and the latter like Monteverde, Purcell, Gluck, Schutz to keep the essential objects of art constantly in view.

Ended, with a little expansion, here last lecture of Xmas term 1917

His success had been almost invariably triumphant. His style was ~~altogether~~ Italian; for the music with which he had especially been interested [?] was the Opera – which was out and out Italian, and the Roman Catholic types of Church Music. They neither of them were of the order which expresses deep feeling, but is content with elegance, tunefulness, ease and a certain amount of genuine Artistic [illeg]; & very little of the boys youthful productions are worth dwelling upon, ~~especially~~ especially inasmuch as his own later works show such a lot more individuality, and such a much higher level of actual artistic interest. It is a very striking object lesson in public insight and loyalty that during all the latter part of his life when he was writing the works of such far higher qualities, ~~his~~ all the works by

The ~~illeg~~ardent composer is always striving to use every kind of resource in art to enhance the impression which his work will make. He is always extending the scope of the methods he uses and trying to put new & individual turns into the forms he has to use [.]. He is not content to accept the actual phraseology of others but to give everything the genuine cachet which marks it as ~~illeg~~his own & representing him. He is annoyed if he finds he has used exactly the same passage in melody which was used by someone else ~~exactly the same~~. That would be the most obviously humiliating experience – but as the composer grows more and more to understand what his art can do ~~conscientious~~ he extends it to progressions of harmony, of movement of bass, ~~also the~~ of forms of accompaniment – His self respect compels him to avoid putting forward as his own anything which has been used by other people.

To consider the matter a little more closely. Composers who have any scope of appreciation of ~~what their art consists~~ the capacities of their art know that it is quite inadequate to rely solely on one feature, such as time. [tune?] And that conventional succession of chords does ~~illeg~~not represent anything fit to be dignified by the name of living music. There is tune and harmony and figure and polyphony and colour and rhythm & modulation. The effect of tune depends upon the harmonies ~~with~~ to which it is joined. As a means of expression harmony is much more powerful and comprehensive than tune. It covers infinitely more ground. It can minister to subtlety of expression even by the positions of the chords. And the positions of chords have different effects when they are to be used by instruments or by voices. Then the effect of harmony is dependent to a great extent on the way in which the parts of which it is compounded are made up. We learnt from

which he really is known, the attitude of the public almost entirely changed, and he met almost almost with indifference everywhere. The public which was wildly excited about the marvellous boy were not greatly interested in the fullgrown man, though his powers had grown in proportion to his years. Even in places like Paris where he had been welcomed with such wild enthusiasm in 1764 and 1766 nobody seemed to care to see what he had developed into in 1778, and took no notice of him at all. During 1776 and 1778 he was mainly at home at Salzburg, pouring out floods of compositions – including Masses for Choral use. Father Leopold's first employer the Archbishop Sigismund had died, and ~~was~~ had been succeeded by Archbishop Hieronymus, who, if accounts are true, was a man of odious character. He loved particularly to humiliate and trample on the Mozarts in every sort of way. And when Father Leopold applied for leave of absence to accompany his son on another professional tour ~~it~~ the Archbishop refused. And when in 1777 they decided that ~~it~~ the young Mozart must

~~Illeg~~ Nov 1. 1911

our John Sebastian and Beethoven in his last phase ~~was~~ what wonderful resources of expression lie in the varied and free motion of the inner parts which constitute the life of the Music as a whole – and modern Music is moving more and more in the direction of vitality in all the various constituents of the body of it. We can no longer put up with conventional fudge which used to satisfy composers. We look for life in every part. Mere conventional support of tune is recognized as inadequate. What men used to call accompaniment is lost opportunity. The really live accompaniment ministers to the expression as much as the time. We need it to be all alive, not alive only in part.

If anyone in our time offers us conventional figures in the accompaniment of songs we consider him a fraud. His productions are at a low level which is only fit for the ignorant and unintelligent who have not attained to any capacity to appreciate the fulness and riches of real art. And it is the same [* continued below]

1777 aetat 21

The Stamitz family were Bohemians. Several of them distinguished performers & composers. The most notable were Carl b Mannheim 1746 Wrote 70 Symphonies. ~~The~~ It was his father Johann [Illeg] Anton who was born 1717 ~~wh~~ and was made Director of the Electors Music at Mannheim in 1745 – died 1757. Wrote 45 Symphonies

make the tour notwithstanding, Father Leopold made up his mind to send Frau Mozart with their son. They started for the new artistic pilgrimage in September; & ~~it~~ ^{leg} disappointments soon began to manifest themselves. At Munich they failed to achieve anything, and very little notice was taken of a concert which he gave at Augsburg. Then they went to Mannheim, and a great change in Mozarts Orchestral manner is always held to date from the time of their stay there. Mannheim was in those days a great musical centre. It was especially famous for the finish and refinement of the Instrumental performances by the Electors [sic] Orchestra. ~~An excellent~~ A family of excellent violinists and composers by name Stamitz - see opposite – had given their attention to refinements of phrasing, bowing and performance ~~which~~ such as had elsewhere & previously been regarded as almost superfluous in Orchestral Music of the type of the Sinfonia and the Overture. At the time Mozart arrived an able conductor & Musician of the name of Cannabich a pupil of Johann Stamitz was maintaining the Stamitz traditions with success; and the effect of the band was much enhanced by the ~~playing~~ exceptional brilliance of the wind players. Hitherto the wind

Johann Quantz went to Naples Hasse wanted Scarlatti to receive a visit from him. Scarlatti said to Hasse “you know that I cannot endure players of wind instruments, for they all blow out of tune.”

[* continued from above] with the harmony. If he adopts mere successions of harmony which are taught in theory books we say we have heard all that before and it does not mean anything – and is quite superfluous. We expect a man who has true artistic sense to make even his cadences individual. ~~He~~ ~~He~~ Succession of mere tonic and dominant with an occasional subdominant or supertonic thrown in does not represent an intelligent persons idea of Music. But the possibilities in all these directions are the result of long processes of development. We know that it would be absurd to expect Carissimi & Schutz or even Handel to use Orchestral effects which are familiar to us everyday – we should not expect Domenico Scarlatti to ~~use~~ with + had great effect on his unfortunate life.

inst instruments in the Orchestra had been regarded as of very secondary importance. Their tone was rough, & their mechanism too imperfect for any elaboration of passages and they were often very much out of tune; and so they spent much of their time doubling the strings to add to the amount of tone, & to play a few simple passages by way of contrast and some times to make the sound continuous by holding notes. At Mannheim the good fortune of having very good players turned the conductors attention to the possibility of ~~it~~ making the wind parts more consistent in style - more independent, and more on a level with the arts of the stringed instruments. It was possibly the first time young Mozart had heard thoroughly refined & Artistic orchestral performances. – And his long stay of 6 months at Mannheim, gave him plenty of time to absorb the impression. ~~He~~ The length of the stay may possibly have been owing to the fact that he fell in love with Aloysia the daughter of a poor prompter and copyist called Friedrich Weber, to whom he had given lessons in singing. He naturally wanted to marry her, & communicated the fact to his father; but

all his genius to use devices of effect in finger technique which are the stock in trade of pianoforte composers since Liszt. We should not expect early composers for the piano forte to produce the warm tone and richness of effect ~~the~~ of Schumann and Brahms. ~~Everything has to be in prop~~ We should not expect early writers of Sonatas to venture on the wonderful subtleties of modulation

Gluck.

Iphigenie en Aulide was produced in Paris in April 1774, Orphee et Eurydice (adapted from Orfeo) August 1774

Alceste (rearranged for the French stage) April 1776

Armide composed 1777 ~~great success~~ brilliant success Sept 1777 (great excitement)

Piccini Roland Jan 1778

Gluck Iphigenie en Tauride May 1779

which ~~characterize~~ we find first in later Beethoven and in Chopin and the adventurous composers of our own time.

Everything has to be in proportion.

In Mozart's time the Italians were content with a very slender outfit. Their scheme of art was quite different from Bachs. His strong feeling for polyphony enabled him to enrich his ~~it~~ music with the most diverse combinations of sound that could be desired. His polyphony is in itself so splendidly capable of expression

his father was altogether unsympathetic, and peremptorily urged him to go on to Paris at once, where he hoped he was review [sic] the impression of former years, & whence he thought his fame would ~~sp~~ spread ~~of~~ over Europe. ~~He~~ Wolfgang tore himself away from the Webers in March 1778 and arrived in Paris on the 23rd of the same month. But it proved a very different affair to get a hearing and attract any attention as a young man ~~ille~~g than it had been as a baby twelve years before. Few of his old friends were left, and also [illeg] the world of Paris had been worked up to a pitch of the wildest excitement over the Operatic Contest between Gluck the reformer and Piccini the representative of the old conventional Italian Opera; & its no wonder when they were enjoying themselves in such a manner that they were not eager to pay any attention to a composer who had nothing to do with the ~~scrimmage~~ scrimmage in question. One can ~~hardly~~ hardly resist the reflection of what would have been the result of the famous contest between reform & convention if the supporters of Italian Opera had taken the opportunity of Mozart's being in Paris, & had made him their representative instead of Piccini.

that even the greatest modern is satisfied by the vigour of life that it represents. But it required a much more receptive audience than those who attended the Italian Opera. It was much too copious [?] for them; and their minds were so incapable of understanding and feeling it that they absolutely repudiated him. The Musical world had to go through a long training before it was capable ~~illeg~~ of reaching to his level. The Italians were satisfied with a simple & conventional series of harmonies – Mostly tonic and dominant with a [illeg] here and there – in which simple conditions even a diminished seventh sounded quite surprising dramatic. It was to such limitations and such an environment that Mozart was condemned. ~~They~~ The Italian Opera composers & Church composers did not understand polyphony at all. Their counterpoint was mere successions of chords and passing notes, with no ~~en~~ cachet [?] & no meaning. It was so much mechanical efficiency & nothing more. It was [illeg] and never meant anything. ~~illeg~~ Slow movements suggest elegant people taking their ease. One of the tragic things is that from occasional passages in the Masses it is easy to see that Mozart would have achieved the right conception of polyphony if he had had the chance. (Enlarge) Their whole conception of it was faulty. They went back from the high plane of related motions [? notions], which is the highest conception of artistic expression, to the devising of busy but empty texture. Mozart was never subject to the

He tried in vain to get an invitation to write an Opera, and opportunities for bringing forward other works were very scanty. The principal work of this time in Paris was a Symphony which he wrote for the Concerts Spirituels, which was performed on August 15 & was well received. It is the first which shows him in his mature genre as a composer of Symphony – The first which has maintained its position as one of his representative compositions - And it shows the influence of his experiences at Mannheim. His lack of success was accentuated by the misfortune that his mother became ill and died on July 3. He himself stayed in Paris till September, & then began the journey homeward.

influence of genuine polyphony in its highest form and he ~~never~~ but rarely attempted it. He accepted the simple methods of the Italians and applied his sense of beauty to the situation. He had a colossal memory and knew what to do to satisfy a clientele which was exacting within the limits imposed by their lack of Musical perception – and his marvellous artistic faculties did the best that was possible in the conditions which were imposed upon him.

Returns to Salzburg 1779.

The second chorus in Thamos was made into the Motet 'Deus tibi laus et ~~ille~~' & the third into 'Ne publius et civis'

Varesco had worked with Gluck

It was in connection with Idomeneo that father Leopold wrote to his son (Decr. 11. 1780) 'I recommend you not to think in your work only of the Musical public but also of the unmusical. You know there are a hundred ignorant people for every ten true connoisseurs, so do not forget what is called popular, and tickle the long ears. To which Wolfgang sanely answered (Dec 16 1780) "Do not be afraid! There is music in my Opera for all sorts of people – but none for long ears."

He was not the least concerned in any great human movement. He was not moved by the hunger of the poets for the good of human kind. No great impulses of character drive him as they did Beethoven or even Gluck. He was

One of the tragic things about Mozart was that he was always longing to get a chance to produce an Opera Seria as it would give him much much wider scope to show his higher artistic qualifications. A work which had some features of the serious type was ~~the~~ the incidental music to King Thamos, a play by a Count Gebler in which he first sketched in 1779. The performance of this work first brought him into contact with Schikaneder & his theatrical ventures. It was no successful. He reflected on it in a letter to his father in 1783, saying it did not please and is not performed any more. The [4 words illeg] Choruses were turned into Motets for Church use. [2 words illeg]

~~On the~~ He broke the long journey at Mannheim, where he had the comfort of finding loyal friends, but the Webers were gone to Munich. He also went to Munich, but his father urged him to come home and though he disliked Salzburg extremely he ultimately ~~arriv~~ arrived there in June 1779. Then came a congenial piece of work -an Opera Seria. He was invited to compose an Opera for the Carnival at Munich in 1781, and got a ~~good~~ libretto by the Abbot Varesco called "Idomeneo King of Crete:" which he ~~finished~~ set leaving [2 words illeg] much of it as usual to the last moment & began rehearsing at Munich ~~in~~ in November ~~1781~~ 1780. This is the first of his Operas which fairly represents him. It is on a large scale and is notable for ~~illeg such~~ containing a lot of Chorus work, and also for the instrumentation which is in some ways more enterprising and elaborate

essentially the consummate artist – with the finest [illeg] possible of style and artistry – with a marvellous sense of form and economy and appropriateness – and for the rest he accepted the special qualification of the audiences he had to please, and even, tragically, the frivolous and illeg unworthy subjects which they were content to have set for them for their delectation at their beloved fashionable Opera. His personal aspirations towards ideals was limited to the ideals of Art for itself; and for that his extraordinary qualifications served to an extent which is almost miraculous. Those of us who look for to our Art to move us by its deeper significances yet have to bow respectfully to the an art which does not pretend to those deeper significances, and shows itself supreme in the especial purity of art itself which it attains

than the Orchestration of his later and more familiar works. The ~~per~~ first performance on Jan'y 29 1781 was a great success, and afforded him a short period of happiness. Then he was sent for by the Archbishop of Salzburg, who was still technically his master. The Archbishop was extremely disagreeable to him & called him all sorts of unpleasant names. '[Illeg]', 'Low fellow out of the street' 'Clown' et cet. Mozart naturally resented this treatment and answered him back, with the result that he was kicked out of the room & dismissed the Archbishop's service. He hated the Archbishop so heartily that he was glad to be free but he was now left to his own resources, & he does not appear to have had much gift for using them to advantage.

See next page but 1 for particulars of Singspiel

However ~~there was some~~ some compensation came in the shape of a command from the Emperor to compose a 'Singspiel.' A 'Singspiel' or Song play was the only early typical form of German Opera which had more or less maintained itself. It was ~~just~~ merely a play interspersed with Songs & incidental Music ~~much like illeg without~~ much like our English ballad Operas in which the dialogue was not set but spoken & therefore there was hardly any recitative. It had always been on a very small scale; and the Emperor had an idea of expanding it to more dignified proportions to make it worthy of being a representative German work, and committed the responsibility to Mozart. The result was the 'Entführung aus dem Serail' – which I suppose might be translated as the "Abduction from the Seraglio." ‡ It was produced with eminent success on July 16, 1782. Among the significant features is the extraordinary part written

Singspiel. Performances of given at a theatre in Hamburg which was built in 1678.

Der Teufel ist los (translated from the English play 'The Devil to pay' Berlin 1743. That time without success. In 1764 produced again with Music by Adam Hiller at Leipzig with great success.

Hiller became a great representative of the light forms of art. Some of his most successful works being "Lottchen am Hofe" 1767 Lisuart [?] und Dariolette 1767 – Die Jagd 1771

'und Darfbarber' 1772

Yet another version of 'the Devil to pay' was produced in Vienna with success in 1767. Karl Dittersdorf b. Vienna 1739. Violinist. Composer of Oratorio, Quintetts & Opera: D A the most successful. Died 1799

Dittersdorf's 'Doctor & Apothiker' 1786 in Vienna has been mentioned in connection with ~~Hiller~~ Haydn.

Hiller born 1728 so he was a good deal older than Mozart.

A man of considerable mark in his way.

Started Orchestral Concerts in Leipzig which ultimately led to the famous Gewandhaus concerts. He died in 1804

for Aloysia Weber (who had by that time married one Lange) who had a phenomenal high voice; and the part of Osmin which was written for a bass of most extraordinary compass – As he had to sing a long low holding D, which hardly any singer of the present day can attain to, much less sing with sufficient volume to be heard against the Orchestra. Soon after the production of the Entführung Mozart took a step which somewhat influenced his later career. Aloysia Weber who had been the lady of his heart at Mannheim had ceased to care for him, he was no longer available owing to her having married Lange and he transferred his affections to Constanze the third daughter of the family, and married her a month after the production of the Opera. Mozart himself was what might be described as ‘happy go lucky’ and his wife appears to have had no business aptitudes either, so between them they were inevitably destined to a life of troubles. He was more or less living from hand to mouth for the rest of his life, and often only relieved from difficulties by loyal friends.

Of Mozarts casual ways a good story which throws light on his character about an unscrupulous friend Albert Stadler a clarinettist who used to sponge on him. This friend on occasion hearing that Mozart had just had a payment of 50 ducats made to him represented that he was in urgent need of that sum. Mozart having urgent need for it himself let him have 2 valuable watches to pawn. The man got the money, ~~to redeem the~~ but didn't redeem the watches - & Mozart wanting the watches gave the man the money to go and redeem them, whereat this unamiable friend annexed that money also and left the watches in pawn.

Notwithstanding which Mozart still continued good friends with him, and even later had some more transactions of the kind with him. He undoubtedly liked very easy going company – and many are the accounts of his casual ways of going on. At one place where he lived, his nextdoor neighbour one Loibl who was on very friendly terms with him had a good stock of ~~whin~~ wine - & when Mozart was composing he used to knock at the wall & Loibl who knew the signal used to send him some wine to freshen up his wits. It is said that when he

He was continuously trying to get some permanent employment but without avail, and he kept himself going by giving lessons and Concerts. In 1785 he composed ~~those~~ the six of the famous quartets, which are among his first works of which Haydn said to his father “I declare to you as a man of honour that your son is the greatest composer I know either personally or by reputation. He has taste and beyond that the most consummate knowledge of the art of composition.’ Mozart in recognition of this generous avowal dedicated the quartets to Haydn, describing them as “the fruits of long and arduous labour.” So even Mozart with all his facility could not satisfy himself in his mature years without effort!

The experiment of Opera over page. [Insertion]

Though Mozart seemed to get little furtherance from the Grand people of the Viennese court and the Austrian aristocracy he was appreciated by them, and his Idomeneo was performed at the palace of the Prince of Augsburg in 1786, and this is said

was [illeg] against time to get the Overture of Don Giovanni finished the very night before the first performance his wife kept him going with punch. Of course this sort of thing was liable to weaken his constitution, & contributed to his early collapse. Before getting to work at Figaro Mozart tried his hand at various other librettos. German opera had almost evaporated again after ~~Et~~ Entführung, and Salieri ruled the roost at Vienna with Italian Operas; (assisted by a gift of intrigue). But in 1786 the Emperor commanded Operas both in Italian & German for a Royal function, and Mozart was commissioned to write the music for a little German play called the Schauspiel director. ~~His~~ His ceaseless hankering after Operatic composition made him hunt about right and left for librettos, & then brought him into contact with Varesco, who had been associated with Gluck in ~~the~~ his first operatic manifesto of reform Alceste. Varesco had a great reputation but ~~it~~^{he}g the libretto he provided for Mozart 'l'oce di Cairo' did not ~~it~~^{he}g confirm it. Poor Mozart worked away at it loyally & apparently wrote the great part of it, but it proved so impracticable for the stage that he ultimately abandoned it. He ~~it~~^{he}g then tried his hand at an existing libretto 'Lo spero deluso' & wrote ~~it~~^{he}g a great part of that and abandoned it. Then at last he came across da Ponti (an exiled Venetian) & proposed to him to make a libretto out of Beaumarchais' 'Marriage to Figaro,' which had

to have drawn the attention of a librettist Lorenzo da Ponte to him, and he offered to arrange Beaumarchais' play the ~~Nozze~~ "Marriage de Figaro" for Operatic treatment. This was the ultimate source of Mozart's undertaking the composition of the "Nozze de Figaro." Of the circumstances of the actual composition of this work little seems to be known. It was first performed on May 1, 1786 – and received with boundless enthusiasm. One of the singers Kelly wrote 'Never was anything more complete than the triumph of Mozart and his 'Nozze de Figaro'. Even at the first full rehearsal all present were roused to enthusiasm." As well they may have been; for Mozart's tunefulness here shows itself in a new light. The audiences of Italian Opera were habituated to the continual types of melody of the Italian pattern, and when they got something so genuinely fresh as this grafting of German [illeg] upon the form of the Italian Aria, they

been given in Vienna in April 1784 and had caused a good deal of stir. The story of the composition (as usually accepted) was analogous to that of Handels Rinaldo, da Ponte handed over to Mozart a bit of a libretto & Mozart ~~it~~ proceeded to set it while da Ponte went on with the next bit, and the tradition is that the ~~it~~ the whole thing was finished in 6 weeks. This was in the Autumn of 1785. When it was done came the bother of getting it performed. There was the usual intriguing for and against in which da Ponte was useful and the performance came off on May 1, 1786.

In the first performance of Nozze the part of Susanna was taken by the famous English singer Fanny Storaçe.

Kelly, the English tenor under the name of 'Schelly' took the parts of Basilio and Don Curzio. In fact the part of Basilio was written for him.

Kelly's Memoirs

Its success did not lead to its becoming an established favourite on the stage in Vienna. It only received 9 performances during the remainder of the year from May to December, & greater favour was bestowed on trifling works ~~which~~ whose names it is not even worth while to tell. In the two following years it was not given at all, & was not revived till August 1789. It is an object lesson in ~~popular~~ the hopelessly capricious caprices of public taste which is well worth taking to heart.

felt the spontaneity of it. And at the same time the supreme facility of Mozart enabled him to use all the resources of art in Orchestration, in the ensemble movements, and even in the dramatic movements in a manner which no composer of Italian Opera had ever before approached. It was essentially the sort of work which suited his gay and engaging disposition. For it must be said that notwithstanding his disappointments and troubles the true simple gaiety of his disposition was too deeply rooted to ~~it~~ take on a serious cast as yet, and so far he was always at his best when an outpouring of lively melody was wanted. The serious moods, when he touched the deeper springs of emotion were coming, but coming slow, and there were not many years left to him to develop them. Figaro was also performed at Prague and roused enthusiasm there also. Nothing

It was during the time he was busy with Figaro that he wrote the pianoforte Concertos in Eb & A, and C minor.

Very little known of the circumstances of the composition of Don Giovanni – though there are the usual crop of anecdotes – Such as his having written ‘La ci darem’ five times over. His row with the trombone players who said the parts in the statue scene were unplayable. The legend of his having left the Overture till the last moment & working sitting up writing it the last night of before the performance – and his only being induced to work steadily at it & get it finished in time by the ingenious subterfuges of friends. True or not they most of them point to the illeg [illeg] of his character.

for the time being talked of whistled and sung but always “Figaro, Figaro” as he himself wrote. At Prague he also produced a very fine new Symphony, which goes by the name of the Prague Symphony, and is one of the small group of such works of his which still delight the world whenever it is heard. As Figaro had been such a success he applied again to the same librettist Da Ponte for another libretto, and they agreed upon “Don Giovanni,” which he composed at Prague, and the first performance took place there on October 29, 1787. See opposite It was not performed in Vienna till May 7, 1788, and then strangely enough it was not such a success as Figaro had been. (It was indeed regarded as a failure) The extraordinary activity of his faculties is shown by his producing in

Don Giovanni was not performed in Paris till 1805 & then in a 13 years

mangled version. It did not reach London till 1817 30 years

Its first performance in Milan in 1814 was received with hisses as well as applause.

His own list of compositions

In ~~1787~~ & 88 is staggering

Jan Allegro & Andante pf in F

Dances

Feb pf concerto in D ma

March Ari for Aloysia

Adagio for pf & several other small things

June Trio for pf v. cel

Symphony in Eb

Pf Sonata in C etcet

July Sonatas etcet and Symphony in G mi

Aug Symphony in C (Jupiter)

Sept ~~He~~ part music for voices

Divertimento ~~of~~ [illeg] strings Eb

~~He~~ & so on with smaller things

Mozart's path was crossed by Dittersdorf in 1786. He came to Vienna to produce his 'Job' in Lent. It was successful and led to invitations to compose opera. 'Doctor und Apothiker' July 1786. Etcetetcet.

six weeks in this year 1788 his three finest symphonies. The Jupiter in C major the much loved G minor and the Eb. Which indeed so far surpassed anything of the nature of Symphonies that had ever been produced in the world, that their standard of excellence is almost incredible. But even the popular success of Figaro, and a small appointment of Kammermusilicus that he got from the Emperor of Austria with a stipend of £80 a year did not relieve him from difficulties which were enhanced by the constant illness of his wife; and again he was reduced to the pitiful necessity of appealing to friends for pecuniary help. He had a hankering to go to England – And on offering to resign his little connection at Court with the view of coming here, the Emperor realized what a loss he would be and commissioned him to write another Opera. This was the opera buffa “Cosi fan tutte,” which partly from the defects of the libretto has never held a very high position among his works. (Though it is one which the College has revived with a different transformed libretto.) It was produced in 1790. Things got worse & worse with him, & we

Schikaneder's theatre was the [Illeg] auf der Wieden in the suburbs Josephs Josephsdorf – M Mozart wrote under Schikaneders immediate supervision. They lived in very lively style.

The man who commissioned the Requiem was Count Franz von Walsegg, and the mysterious stranger who started Mozarts morbid fancies was his Steward Leutgeb. Count von Walsegg wanted the Requiem in honour of his late wife. It is said he also wanted to pose as its composer himself. He did copy the score & had the parts copied from it, & superintended the performance on Dec 14, 1793

He heard of his having to pawn his plate to get enough money to pay for the journey to Frankfurt to attend the Emperor Leopold's coronation there.

He

In 1791 he came across an enterprising caterer of public entertainment by name of Schikaneder who induced him to undertake to write a sort of Magic Opera for him which Schikaneder intended to be thoroughly Teutonic in character, and he set about composing his last Opera – “Die Zauberflöte” to the libretto supplied by Schikaneder. But apparently while he was so occupied two interruptions occurred. One was the appearance of a mysterious stranger who invited him to write a Requiem for some person unknown. Upon this work he began, but never finished. He did not live to complete it. He also had to produce an Opera Seria on the old Italian lines for some great Court function. This

Clemenza di Tito was an old stock Italian libretto which had been set by lots of other composers.

was the 'Clemenza di Tito' of which not much notice has ever been taken. However 'Die Zauberflöte' was ultimately finished and on September 30 it was performed in Schikaneders theatre in Vienna for the first time. At first its success seemed doubtful, but after two or three performances the audience warmed to it, and it became in common parlance a "draw." Mozart then turned his attention to the Requiem. But his health was completely giving way; and he became possessed with the idea that he had been poisoned, and even to get the idea that he was writing the Requiem for himself. He only got as far as the Lacrymosa, and then on December 4 being very ill he is said to have called his pupil Süssmayer to his bedside and gave him directions how to ~~finish~~ complete it;

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which Sussmayer afterwards did with singular success. And by ~~the~~ ~~ne~~ early next morning Decr 5 1791 he was dead. The cause of his death is certified to have been typhus fever. The funeral was as pathetic as the circumstances of the latter part of his life had been. For only a few friends attended and when the ~~illeg~~ coffin was taken out of the city to be buried in a paupers grave in the ~~cemetery~~ Churchyard of St Mark it came on to rain furiously and all turned back. And the body was laid in ~~earth~~ earth without so much as a witness ~~besides the~~ beyond the gravedigger & such as were officially required for the last offices. One can hardly imagine anything more forlorn & pathetic than the whole story. Beginning with the triumphs of his childhood ~~and the~~ when he was the darling of all the great ones of the earth, passing to his great maturity in constantly increasing trouble and disappointment and dying at the age of 35 so little personally cared for that none even attended his body too its last resting place.

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The key [?] to Mozart's position in the story of Musical evolution is his supreme ~~facility~~ artistic facility and sense of beauty; and his lack of strength in personal character. He was not of the fibre of which reformers and great leaders are made. His attitude of comparative indifference towards Gluck's reforming theories is illuminative. Yet it cannot be said that he did not do a vast deal to improve the situation in Operatic matters. Apart from the vast superiority of his actual productions to the ordinary ruck of Italian Operas in such a serious work as Idomeneo, his frank recognition of the human element in his Figaro and Don Giovanni infused a wonderful ~~illeg~~ amount of vitality into the scheme. His development of the great Finales was an achievement of great importance – As by linking together many successive ingredients of recitative and Aria he approached nearer to the ~~illeg~~ continuity of dramatic work, such as was finally arrived at by Wagner. But he did this on purely natural lines of progress

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and not by breaking away from the Artistic routine of his time. There is no doubt a great deal of easygoing formality in his acceptance of formulas of cadences and the like. But they are atoned for by the supreme freshness and spontaneity and the inexhaustible runs of melody and idea.

You can hardly call him a serious minded composer – yet his great symphonies, his great Quartetts, and pianoforte Concertos, his R fragments of the Requiem have that ~~it~~g instructive thoroughness of his Artistic personality.

Mozart was then still alive – Zauberflote was due

Meanwhile our amiable old friend Haydn had just come to the end of his long service to the princely house of Esterhazy and the urgency of people in England prevailed on him to come and visit this country [.] Just as he was leaving Vienna he ~~it~~ had an opportunity to see Mozart, who at that time was also meditating another visit to England, which was however never destined to be achieved, as in a short year he was dead. So this was their last meeting. Haydn left Vienna on Dec 15 1790 and arrived in London just at the beginning of 1791. He took up his abode with Salomon in Great Pulteney street and the ~~it~~ great people of taste in London welcomed him with effusion. The chief object of his visit was to produce at Salomons Concerts 6 new Symphonies. But the public did not wait for them and ~~began to~~ welcomed his Quartetts and old Symphonies and other works. The first of Salomons concerts took place at the Hanover Square rooms on March 11 1791. The new Symphony performed

The visit

on the occasion was the second in the well known series of 12 in G D. It was received with great favour and the Adagio actually encored. While in London he had a commission for an Opera and wrote a Orfeo and Euridice – but owing to the failure of the Operatic manager it was never performed. Among other events of some importance was his first experience of a Handel Oratorio on a large scale. The Handel Commemoration happened to take place at Westminster Abbey and he heard the Messiah and was quite overcome by the grandeur of the Hallelujah Chorus. In July he went down to Oxford and received the honorary Degree of Doctor of Music from the University, and superintended the performance of a symphony which has since been known as the Oxford Symphony. His life was certainly made

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lively by the affectionate attention he received from everyone from the Royal family downwards and he made a great lot of friends. He produced several more Symphonies at Salomons concerts and stayed till June 1792 when he set off Vienna wards again. Passing Bonn he met Beethoven who was then [2/3 words illeg] 22 years old, and showed him one of his compositions and asked to become his pupil. Haydn got back to Vienna at the end of July; and Beethoven came to him as a pupil later in 1792. However unfortunately they did not quite hit it off – Haydn seems to have been too busy to give him his lessons regularly; and though Beethoven retained his admiration for the old man in the end (with occasional outbursts of restlessness) they did not quite look at the Art in the same spirit, and Beethoven ultimately transferred himself to Albrechtsberger – who was even less congenial.

The military symphony was produced in the spring series of Concerts. May 2

1795 Salomon advertised his concerts under the odd title of “National School of Music” & They were given in the so called Kings Concert room, attached to the King’s Theatre. The programmes were mixed, but a Symphony or two by Haydn was usually given – The ‘Surprise’ for [illeg]

Nothing particularly notable occurred during this time at Vienna, and Salomon after the great success of the first series of Haydn Concerts pressed him to come again to London and he started again on the long journey in January 1794. His engagement was to compose and conduct 6 new Symphonies. And the new set completed the series of 12 which are best known to the world. And [several words illeg] the new set also included the Symphony known as the Military Symphony. They all of course met with a most sympathetic reception, the famous violinist Viotti leading the band & playing Concertos. It makes one pleased with ones country to think of the warm welcome ~~they~~ people gave him. He made quite a great lot of money, and left the country for the last time in August 1795. When he got back to Vienna his new Symphonies were performed along side of an early Concerto of Beethoven, which was played by the coming composer. The production of new compositions continued unabated though

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Haydn was by this time considerably over 60. One of the compositions of the latter part of his life, was a very small but a very famous one. He had been struck with the virtues of the English national anthem, and made up his mind Austria should have something of the same sort, and in 1797 he produced the famous little Emperors hymn which has become the National Anthem of Austria. The most curious part of it is that it is really derived from a ~~Czech~~ Slavonic Folk song. He may not have deliberately adapted it. It is to be remembered that in his younger days, ~~at the~~ when he was at home in the Croat town he was by way of hearing Croat tunes constantly - & the tune may have got into the marrow of his bones then & come out in his old age. At all events the tune was a great success as a National hymn and is the national hymn of Austria to this day. He was much delighted with it himself and wrote a series of Variations on the tune in a Quartett.

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Another thing which impressed him in England was the Oratorio as here presented, mainly in the form of the familiar Handel Oratorio. He was ~~it~~ moved to write a work of the same kind, and Salomon got for him a libretto in English based on part of Miltons Paradise Lost. This he took to Vienna and got it translated into German, and set it with great ardour. This was ~~to him~~ in its final form his famous 'Creation,' which was given first privately at the Schwarzburg Palace on April 29, 1798 – Haydn at the time being 65 years old. ~~The success~~ It was first performed in public in March 1799, and was a most prodigious success. It was taken up everywhere, especially in England. The first performance in this country was in 1800, just a year after it was first performed in public in Vienna. It even got as far as Worcestershire in that same year, where it was given at the Three Choir Festival. Since that time it has been one of the most popular works of its kind in existence. It is chiefly significant as the first notable example of the kind of work ~~in the~~ since Handel & Bach. And the

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first in which the resources of the modern
Orchestration of the Symphonic order are employed,
and lasting in depth of feeling and temperament. The
Introduction is a striking piece of work, probably the
best piece of Music in the whole, and programme Music
to boot. The Choruses are rather tuneful and [illeg], and
the solos elegant. The whole does more credit to
Haydn's amiability than to the depth of his feeling or his
poetic imagination. But at all events it appealed to a big
public [illeg], & still continues to appeal to a certain
rather [illeg] kind of public. The success impelled him to
write something more on the same lines, & this time he
chose a secular subject, though it was still called an
Oratorio. The libretto was again founded on an English
poem by Thompson, & called 'the Seasons.' It was soon
completed and performed ~~with much success~~ in April
1801. This too from its ~~illeg~~ tuneful gaiety was a great
success[.] It is an odd type of work, as it has no
dramatic significance and merely persuades from the
pleasantness of the Music itself.

The stories of Haydn's personal ways are of more value & point than usual. They most of them point to that simplicity of character which accepts conventions without troubling about them, and at the same time is perfectly sincere in all matters, to which the mind has been projected. He was very devout & used to ~~illeg~~ write the words 'In nomine Domini' ~~illeg~~ at the beginning of his scores & 'Laus Deo' at the end. He was quite [illeg] in everything ~~the~~ to the modern ideal of the inspired poet with his eye with fine frenzy rolling. His compositions were ~~illeg~~ written with much deliberation and he made few corrections because he said he always waited to put everything down till he had quite made up his mind about it. He also liked to dress himself in his best clothes when he was going to write anything particularly important, & put on a

[upside-down]

~~Nothing particularly notable occurred during this time at Vienna except some concerts at which he performed his London Symphonies and some other new works. And the composition of the famous little National Anthem of Austria 'God preserve the Emperor'~~

It was Haydn's last important work. He was writing a new Quartett in 1806, and got as far as finishing two movements. But finding his powers failing he abandoned it. His last appearance in public was on March 27 1808 at a great performance of the Creation. He was received with the utmost veneration, in which Beethoven who was present, joined. He died on May 26, 1809. The story of his life is just the reverse of Mozarts. Beginning in obscurity and struggle and gradually gaining in weight and importance, and winning regard & love & appreciation all over the world. A steadygoing simple nature – Not of great depth [2 words illeg] or ardour, but gifted with admirably healthy human qualities. Unconscious of struggle & revolt, unconscious of great social problems or of anything much outside his own artistic sphere – Serene, happy in mere spontaneous productivity. Undoubtedly he would not have risen to the height he did but for the example of Mozart. Though he is often called the founder of the Quartett and the Symphony, as has before been pointed out his early Quartetts & Symphonies were

ring which was given him by Frederick the Great.

A serene & contented [several words illeg]
disposition

NB his pot what people call good natured.

His fav

Not the sort to be much troubled about great causes
and revolutions & ideals. Practical. matter of fact.

Taking things as they come, & centred singly on his
art. The last great representative of the old order of
art before the French revolution changed the
attitudes of all mens minds who were capable of
[illeg] thinking

The ideal of the ~~that old of order~~ old order was
acceptance and stability. The ideal of the new is
movement. The stability was really only the effect of
temporary adjustment and was not stable at all. The
forces of ~~mobility~~ mobility were just counterbalanced
by the forces of organisation – there was a temporary
[illeg] and an explosion, & then illeg men began to
wrestle with new problems again.

of no very great moment. The first really fine examples of this form of art were Mozarts, & those ~~wh~~ works of his by which he is ~~ille~~g remembered were ~~witt~~ mostly written after Mozarts death. He was a fellow pioneer of Modern instrumental music of the Sonata order; and it is his work in this ~~ille~~g line which gives him his great position among the few greatest ~~ille~~g composers. In his style there is more of the Teutonic element mixed with the Italian influence than there is in Mozart, and that gives it more strenuousness & decisiveness of character than ~~ille~~g the average of Mozarts work. Where Mozart has the advantage is in his more decisive humanity.

Over Dittersdorf

Though the Germans had taken the lead so completely in the persons of Mozart and Haydn the Italian tradition of Italian Opera went on much as before; and a good many composers turned out good work. Among the most successful was Domineo Cimarosa who was

Dittersdorf (Karl Ditters von) deserves a conspicuous niche in the temple of fame. A good deal older than Mozart – born 1739 in Vienna. Played the violin very well. Became intimate with Haydn and Gluck – went to Italy with the latter, & won much favour as a Violinist. Haydn & he used to ~~illeg~~ hear & discuss new compositions together. Became Capell-meister to the Bishop of Grosswandern at Pressburg. Wrote Symphonies, concertos, Oratorios, String Quartetts, Opera. His master gave up his band & Dittersdorf went back to Vienna. Wrote several Oratorios there. His most famous Comic Opera Doctor & Apothiker made its appearance in 1786. Lively light genial & maintained its hold till the present day.

Lots of other Operas. Died 1799.

Huge lot of compositions of all sorts. His Quartetts light ~~illeg~~ admirably written for the instruments, ~~illeg~~ excellent in style & quality.

born near Naples in Decr 1749 – 17 years after Haydn & 5 years before Mozart. He was educated at a famous Conservatorium at Naples under Sacchini and Piccini [,] Glucks rival – remaining there no less than 11 years. His first Opera was ‘Le Stravaganza di Conte,’ 1772. Was so successful as to establish his reputation at once. [sic] He poured out Opera after Opera which were performed all over the world – among the early ones L’Italiana in London. Il cornetto de piston 1787. He was invited to St Petersburg in 1787 as composer to the Empress Catherine. Then later he became Court Capellmeister to Leopold ii at Vienna; and it was at Vienna that his ~~fame~~ most famous work ‘Il Matrimonio Secreto’ first ~~illeg~~ was performed in 1792. ~~It made its mark at once, and since became one of the most popular Operas in existence.~~ The story goes that after the first performance the Emperor had supper provided for everyone & then that the whole Opera performed over again. [sic] It had since become one of the most popular Operas in existence. And is no doubt a brilliant

Revolution ~~beg~~ began in France in 1789 – Storming of the Bastille July 14

1791 Flight of the King (Louis XVI) to Varennes

August storming of Tuileries

1792 September massacres

1793 Execution of Louis XVI & Marie Antoinette

La vendee

1794 Executions of Danton & Robespierre

1796 Bonaparte in Italy.

1797 The Battle of St Vincent, & [Illeg] at Camperdown

1798 Irish rebellion. Battle of the Nile.

1799 Bonaparte Consul

1800 Marengo. Union of Gt Britain & Ireland

1801 Nelson at Copenhagen

1802 Treaty of Amiens

1805 Trafalgar

example of the type of comic opera, akin to Mozarts Figaro.

Cimarosa went back to Naples in 1793 – where the *Matrimonio segreto* was performed 57 nights in succession. He went on producing Operas but none of them came up to the standard of popularity of MS. His most famous serious Opera was “*Gli Orazii e Curiatii*” which was one of his later compositions. He was an extremely fertile composer – and produced Church Masses & Cantatas as well as Opera. But his true sphere was Opera Buffa. He got into trouble at the time when the French republican army invaded Naples 1799, as he sympathised with the republicans - & unluckily he was captured by the royalists and sentenced to death. The King pardoned him and he started to return to St Petersburg, but died at Vienna on the way in 1801. Another Italian composer whose reputation was truly amazing was Giovanni Paisiello was born at Tarento in 1741. [sic] His father intended him to be a lawyer (like so many other famous musicians)

Story of Paisiello at St Petersburg

A great Marshall of the Empire in a fit of jealousy struck Paisiello. Paisiello didn't ~~off the~~ offer the other cheek, but smote also. Marshall goes to Catherine; Catherine took Paisiello's side saying 'I can make 50 Marshalls but not one Paisiello'

But the obvious pressure of his Musical talents carried him to be entered at the famous school of S. Onofrio at Naples. He began his successes with two light comic Operas 'La Papella' and 'Il mondo al reviscio' at Bologna. His Operas are so totally forgotten that it isn't worth while to discuss them. He seems to have been of a jealous and intriguing disposition, and was so obviously underrated that one is the less sorry that his fame has been shortlived. He (like Cimarosa) went to St Petersburg at the invitation of the Empress Catherine in 1776, and she had the most exalted notion of his genius. (The story of the quarrel with a Russian Grand Duke.) It was in St Petersburg that he wrote his famous popular Opera 'Il Barbiere di Seviglia', which was such a favourite that when Rossini ventured to produce his Opera of that name in Rome it was hissed for his presumption in competing with Paisiello. But Rossini's of course soon put Paisiello's in the shade. He went back later to Naples and became € Maestro di Capella to Ferdinand IV for many years.

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When the republican government was established in Naples he accommodated himself thereto; and then came about the most [illeg] fact of his career that he became the favourite composer of Napoleon Bonaparte who invited him to Paris and treated him with conspicuous favour, to the discomfort of [Illeg] and Mehul who were much better composers; and who were treated as his inferiors. He wrote music for Napoleon's ~~Chapel~~ Chapel – but after his fall went back to Naples where he died in 1815. ~~He~~ Though very much overrated he wasn't really a bad composer. As a representative of the French branch of Opera in Haydn and Mozart's time Andre E.M. Gretry deserves mention. He was a Belgian by descent, born at Liege in 1741, almost halfway between Haydn & Mozart. He was ~~a chorister in the~~ a Choir boy at Liege and early gave proofs of a gift for composition, and the Authorities of the Cathedral at Liege found the money to send him to Rome to study in 1759, where he wrote an Intermezzo for a Roman theatre which did well enough. He appears to have had a very good opinion of himself and went to Voltaire to ask him to write a libretto for him.

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Voltaire didn't supply him with a libretto but advised him to go to Paris where he made his first success with 'Le Huron' in 1768; and he won substantial popularity with another Opera 'Le tableau parlant' in 167 1769. He proved to have extraordinary facility, and poured out Opera after Opera. It's no use to attempt to remember their names. Among the most famous are 'Barbeblue', and 'Richard Coeur de Lion.' The latter maintained its hold on the stage for an immense time. "La caravane di Caire" is worth mentioning as the libretto was written by the Comte de Provence, who afterwards became £ King Louis XVIII. It was performed over 500 times. He wrote both Grand and Comic Operas, and really occupied a very important position among composers of French Opera, standing between Gluck and such composers as Boildieu, Auber and Adam, whose methods he considerably influenced.

Salieri should be included. He was born in 1750 – four years before Mozart, at Legnago. He went to Venice for his musical education – and then to Vienna, where his first comic opera “Le donne letterate” was brought out in 1770. He won much success & was favoured by the Imperial family, and was made chamber composer to the Emperor & Conductor of the Italian Opera in 1774. Gluck's success rather stood in his way; and he became a sort of pupil of Gluck and studied his methods. Gluck took him under his wing, and when he was unable to finish his last opera ‘Les Danaïdes’ Salieri completed it and it was produced as their joint work. He wrote a great lot of operas and ~~held~~ held a conspicuous position in the Art of his time. He was reputed to be a great intriguer - & in that sense is connected infamously with Mozart. Beethoven had a respectful opinion of him & Schubert was in a sense his pupil. He died in 1825 in Vienna.

He was not by any means a great composer, but he understood his business. The ~~illeg~~ saying which is always remembered about him is that his scoring was so thin that you could drive a coach and horses between his first violins & his basses. He received a pension from the Emperor Napoleon, who seems to have had a high opinion of him, and made him one of the first Knights of his Legion d'honneur in 1802. He died in 1813.

It will help us to realize where we are in the story of Music's development if we recall the great composers who were born in the life time of those we have been considering this term. Clementi was born in 1752 Cherubini who came a good deal into contact with Paisiello & Gretry was born in 1760. Mehul in 1763, Spontini in 1774. Beethoven himself in 1770. So we are approaching modern conditions and the phase of art which in its multifariousness ~~illeg~~ is nearly in touch with our own.

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